METHOD OF WRITING KEYBOARD MUSIC

BACKGROUND OF THE INVENTION

FIELD OF THE INVENTION

This invention relates generally to playing keyboard music, and more specifically to a new method of writing keyboard music without utilizing the traditional lines and staff notations.

PRIOR ART

The most common and widespread method of representing keyboard music is the traditional lines and staff approach. The traditional lines and staff method serves the needs of many keyboard players very well and enables the keyboard players that are trained in it a broad range of musical expressions from the simple to the complex.

The historical utility of traditional lines and staff notation is certainly evident as seen in the powerful Sonatas and orchestrations composed by classical artists like Mozart, Ludwig von Beethoven and Chopin. However, despite the enormous benefits of the lines and staff method it does have its drawbacks. The first drawback is the fact that the lines and staff method is by its very nature very technical, and this technical aspect makes mastering the method a tedious and cumbersome task, especially for young learners. The U.S. patent no. 5,998,720 issued to Beatty draws attention to the fact that many young children have difficulty learning the lines and staff method even when it is presented to them on charts and attractive color schemes, and Beatty also refers to the lines and staff concept as being too "complex" for some children to learn.

The problems mentioned so far may account for why so many young people become discouraged and drop out of keyboard training so early in the game. Another inherent weakness in the traditional method is that in the past it has been taught to many people without regard for ear training, but with an overemphasis on rigor.

The U.S. patent no. 5,685,724 issued to Bubar makes mention of the Suzuki method in Suzuki's attempts to teach ear training utilizing the traditional lines and staff approach, but surprisingly Bubar concludes that Suzuki's employment of the traditional method many times made ear training a tedious process.

BRIEF SUMMARY OF THE INVENTION

It is the objective of this invention to provide an easy-to-follow, non-technical method of writing keyboard music that does not employ the use of lines and staff notation. The method, which consists primarily of a column with 2 sides to it, the right side containing music to be played with the right hand, and the left side containing music to be played with the left hand is an easy-to-follow tool for both novice and experienced keyboard players. In the right column the individual notes that make up the right hand chord are written out, separated by commas respectively, and the left column contains any single bass note that is to be played along with the right hand chord. The reader of the music need only play exactly what is written in the right column along with what is written in the left column, simultaneously. The method provides a system of notation on how to represent alternative chord and bass note ideas, sustained chords and bass notes, playing lone piano notes, nipping two piano notes simultaneously, playing left handed piano chords, the keys for the music, tempo, location of chords relative to middle C on the keyboard, rhythm and song titles.

The invention is characteristically non-tedious and easy to master. A secondary objective of the invention is to instill a sense of confidence into those using the method as they experience playing their favorite music with ease. Hopefully, this sense of confidence will encourage pianists to venture into more complex piano ideas such as jazz improvisation.

BRIEF DESCRIPTION OF THE DRAWINGS

Fig. 1 contains the lines to draw to construct the invention column.

Fig. 2 is an example of how to properly label the invention; and in what direction the information is read from the columns.

Fig. 3 is an example of how to represent music using the invention.

Fig. 4 is an example of how to represent various music using the invention.

Fig. 5a is an example of how to represent various music using the invention.

Fig. 5b is an example of how to represent various music using the invention.

Fig. 5c is an example of how to represent various music using the invention.

Fig. 6 is an example of how to represent various music using the invention.

Fig. 7 is an example of how to represent various music using the invention.

Fig. 8 contains drawings to use a middle "C" concept in the invention.

Fig. 9a is an example of how to represent various music using the invention.

Fig. 9b is an example of how to represent a small part of an actual R & B song utilizing the invention's method.

Fig. 10 contains drawings to use a "Beats" concept in the invention.

Fig. 11 is an example of how to write the entire song, "AMAZING GRACE," utilizing the tools of the invention.

Fig. 12 is an example of how to write a small portion of Duke Ellington's "MISTY" by utilizing tools of the invention.